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SERIAL NO. 192

# THE MENTOR

## STAINED GLASS

By IDA J. BURGESS  
Artist and Author

DEPARTMENT OF  
ART

VOLUME 7  
NUMBER 20

TWENTY CENTS A COPY

# CHURCH WINDOW GLASS

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**I**N these days of universal travel, the intelligent study of church window glass adds a new pleasure to the excursions of those who travel by motor or cycle, as well as of those who go by rail. For churches are to be found almost everywhere, and every church affords the pleasure of the chase to any one who makes a practice of going inside to study the windows. Not only is it delightful to discover a fresh store of old glass, but it is also extremely interesting to endeavor to assign the glass to its proper period, and to examine whether it is in its original place, and if so, whether all the glass is old, or how much has been restored. Furthermore, it is a pleasant pastime to try to understand the pictures and their subjects, and to decide upon their artistic merit. Even if the glass be new, the colors, the subjects and the treatment supply much food for reflection. And if the new windows are not good, there is a certain satisfaction in criticising them and finding out reasons why they are less pleasing than other new windows. Lastly, there is gradually formed in the memory a store of windows which can be compared with others, and from that comparison a standard of excellence can be deduced which will greatly increase the power both of enjoyment and criticism.

One caution, however, is needful at the outset. To examine church windows with any satisfaction it is absolutely necessary to be provided with a good field-glass. For there are comparatively few old windows so placed that they can be thoroughly well seen with the naked eye. When the field-glass is directed towards "clearstory" windows (the highest windows of a church), it is realized at once how indispensable an adjunct it is to the enjoyment of fine old glass. Another very useful recommendation is to examine the glass from the outside, for this will often determine the question whether the glass is old or new, because the outside of old glass is generally covered with a whitish patina, like a thin coat of dirty white-wash, and it often has a number of little hemispherical pits on the surface as if it had suffered from smallpox. Moreover, it is wise, if possible, to visit the same windows in the forenoon, the afternoon and the evening, because they look very different according as the sun is or is not shining through them.

A. J. DE HAVILLAND BUSHNELL

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# STAINED GLASS

By IDA J. BURGESS

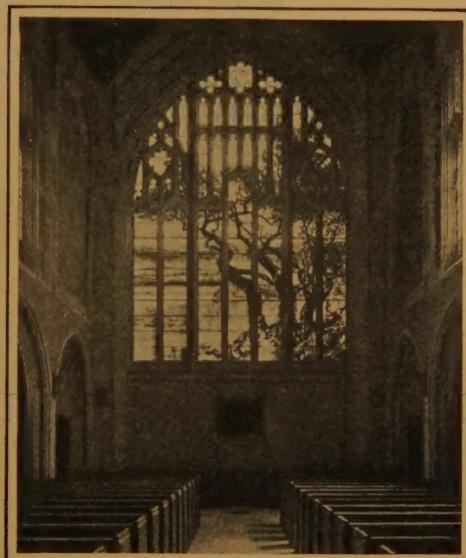
*Artist and Author*

## MENTOR GRAVURES

ROSE WINDOW,  
CATHEDRAL OF  
RHEIMS, FRANCE

EAST WINDOW,  
GLOUCESTER  
CATHEDRAL,  
ENGLAND

CHOIR WINDOW,  
CHURCH OF SANTA  
MARIA DEL POPOLO,  
ROME



Courtesy of the Tiffany Studios

THE RUSSELL SAGE MEMORIAL WINDOW  
First Presbyterian Church, Far Rockaway, N. Y.  
Executed in Tiffany Favrile Glass

## MENTOR GRAVURES

MOSES AND THE  
LAW, FLEMISH  
GLASS

ST. ROCH, WITH  
DONOR AND ANGEL,  
GLASS OF THE  
RHINELAND

FLORAL WINDOW  
BY JOHN LA FARGE



RAVELERS in the age of pilgrimages were accustomed to pass many hours in the cathedrals, gazing in wonder and delight at the windows of stained glass. They did not experience half as much difficulty in reading the stories told in those windows as we do, when we go on pleasant pilgrimages in foreign lands, because they were quite able to recognize all their dear saints by their symbols, if not by their faces. Naturally enough there was considerable variety in the way artists of various countries portrayed them.

Occasionally pilgrims would discover some incident quite new to them in the history of a saint . . . the story of a miracle, unheard of before, perhaps performed by a patron-saint. The delight felt by the fourteenth-century pilgrim in the representation of another miracle attributed to his own particular saint, must have been very like the sensation experienced by a lover of stained glass of our time, on finding in his wanderings another window dating back to the century when glass

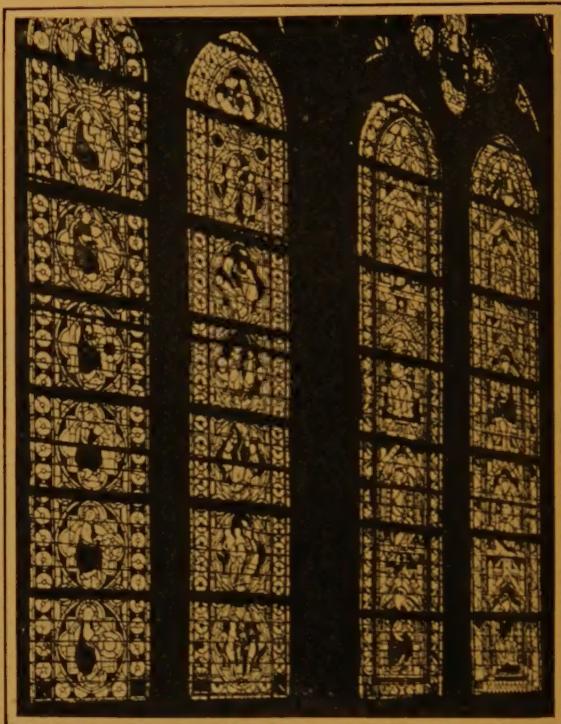
windows were made for the expression of personal delight, and as a contribution to the adornment of public buildings.

One of the merits most remarkable and excellent in the cathedral windows of the thirteenth century is seen in the harmony existing between them and the buildings they were made to decorate. The glass worker did not try to create an individual work complete in itself, but rather, under the direction of the master of the whole, to unite his work with that of the sculptor in the ornamentation of the monument. Not only by a well chosen and harmonious color distribution did he illuminate the interior of the church with a mysterious and splendid light giving charm to the severe grandeur of the architecture, but he, like the sculptor, aimed to present the fundamental truths of religion.

The stained-glass window picture of the thirteenth century stood in the position of instructor to the people. The window, like the cathedral

it was made for, did not appeal to one class more than to another. The subject represented was understood by the intelligent and explained to the ignorant; its history and symbolism were perfectly understood and talked over among the people, as the current news of the press is discussed today.

Everything that was deemed of real importance to humanity in the thirteenth century was pictured in stone or glass. The Cathedral of Chartres (shartr) remains to this day a visible expression of the mind of the thirteenth century. The most ancient windows still existing evi-



DETAIL OF THIRTEENTH-CENTURY WINDOW  
Upper Church of San Francesco, Assisi, Italy



After a color sketch by Ida J. Burgess

"THE CORONATION OF THE VIRGIN"  
In the Duomo (Cathedral), Florence, Italy. Designed  
by Donatello, executed by Francesco del Boni, 1442

## *S T A I N E D   G L A S S*

dence a complete knowledge of expressive drawing as well as the art of glass making.

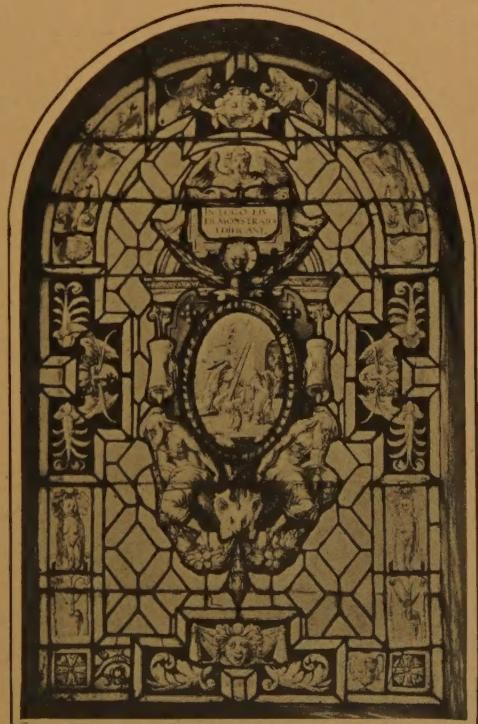
The very large figures of the south transept of Chartres Cathedral, shown in the outline tracing from the window on page 5, are good types of this early glass. In the figure of Isaiah bearing St. Matthew the carefully studied folds of drapery barely indicate the figures beneath, and there is no attempt at modeling, either in the features of the faces or in the figures themselves. However, the theology conveyed by the figures of the Evangelists resting on the shoulders of the Prophets was quite clear to the simplest mind in this symbolic representation.

In the rose, or circular mullioned window, above is the figure of Christ seated on a throne, surrounded by the emblems of His power, as described by the Revelations of St. John. These figures are also drawn in the same definite fashion, but the dazzling effect of the whole when seen with the sun shining on the glass and throwing rays of brilliant color across the cool gray interior of the nave is something to hold in the memory for a lifetime. Black and white reproductions give no hint of this, nor can they convey any just appreciation of the real expression conveyed by the windows themselves, since the interchange of color, as the sun travels the heavens, brings out or subdues the color of the glass in endless variety. It is not strange the builders looked upon stained glass windows as the crowning glory of their achievement.

### *Contrast in Mediums*

The medium through which the stained-glass picture is expressed is the exact opposite of the one by which oil painting finds expression. With the latter, the light shines on the opaque surface of the pigment, which never varies in itself, while with glass the opposite is the case, that is to say: the light always comes from the outside *through* the glass to the eyes, and to realize its complete expression there must be no light whatever shining on the inner surface of the glass.

Many beautiful ancient windows have been made opaque and colorless by the introduction of clear glass in windows facing them, or by bordering them with semi-



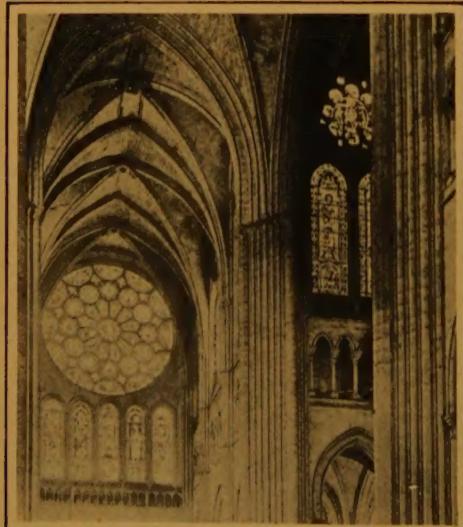
WINDOW IN A CARTHUSIAN MONASTERY,  
near Florence, Italy. Designed by Giovanni da  
Udine, 1548. The Renaissance Period is here shown  
in the miniature medallions executed in monochrome  
and silver stain

clear glass, which introduces light more powerful than that shining through the stained glass, thus destroying the effects of color in the stained glass.

The art of the stained-glass designer was based on the clear understanding of this principle at the very beginning, and has never varied from it in the hands of those who really know the essentials of stained glass making.

### Technic

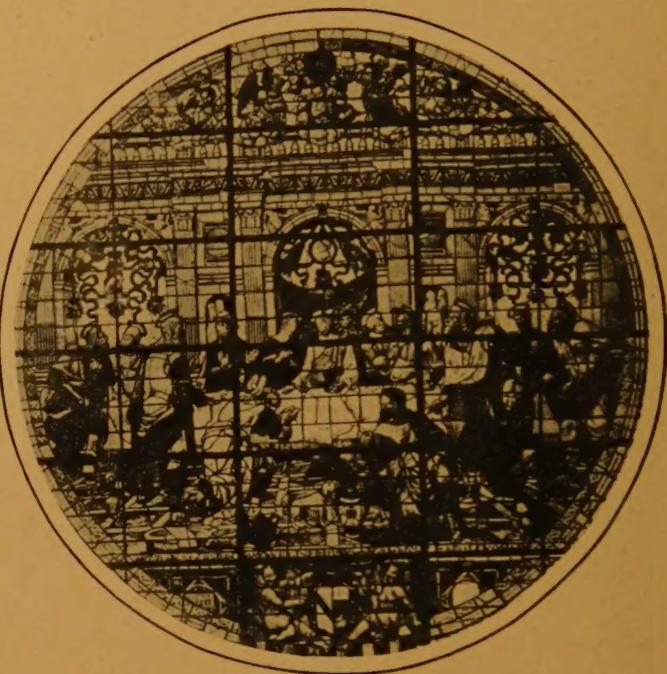
The most notable features characteristic of the thirteenth-century stained glass may be said to be—*First*: The colors are deep and strong, and have very little white glass in the window.



WINDOWS OF THE SOUTH TRANSEPT

Cathedral of Chartres, France

The workmanship of the stained-glass windows of Chartres Cathedral is unsurpassed in France. Many windows date from the thirteenth century.



"THE LAST SUPPER," SIENA CATHEDRAL, ITALY

The work of Pastorino and Piero del Vaga (16th century)

*Second*: The figures and architecture have no perspective in their representation, that is to say, they all seem to be directly in the foreground.

*Third*: The drawing, definitely calculated for the distance from which it was to be seen, has just enough shading, either in cross-hatching lines or flat tint, to overcome the irradiation of the rays of light shining through the glass.

*Fourth*: The outlines are almost completely expressed in the cutting of the glass, so that the black lines of the lead holding the pieces of glass together express the forms.

*Fifth*: Very wide borders of patterns cut in small pieces of glass with only a little painted design on them, surround the whole.



"ISAIAH BEARING  
ST. MATTHEW"  
Chartres Cathedral

Thirteenth-century craftsmen invented the iron frame bent to enclose medallions of a great variety of shapes. These gave greater strength to the window, as well as more variety of form to the frame enclosing the scenes picturing life adventures, historic events, or even the occupations of the donors of the windows, which were frequently shown in the lower sections of medallion windows. When the donors were titled folk they were not infrequently pictured kneeling below very large images of saints in great windows.

The earliest workers in stained glass inherited from Greek and Byzantine sources a clear conception of the correct use of their material. Cutting the glass in small pieces so that the lead line holding them together should, as far as possible, follow the drawing laid out for them, the glass filling these spaces was selected according to clearly defined principles of varied color. Choosing tones for any large mass of one tint and balancing these by their complementary colors in the surrounding mass, the workers in glass required no color sketch from the artists who supplied them the cartoons.

Of the workers in glass of that far-off period we have no definite records as to names or origin. It is supposed the designs were given to them

by artist monks, since it was always the monasteries that furnished the art and learning of that period. It is not impossible that the workers, as well, were lay brothers associated with the monastic orders, who had ample time for the necessary training in all the delicate details of making the glass, cutting it and putting it together in the lead. Existing manuscripts show that the monasteries carefully preserved in their libraries all the recipes for making the glass. The manuscript of the Monk Theophilus, supposed to have been written in the eleventh century, copies of which circulated in many countries during the Middle Ages, gives the most com-



HEADS FROM ENGLISH FOURTEENTH-CENTURY WINDOWS

Showing three examples of varying styles and periods: earliest period (center); middle period (at the left); last development of 14th-century English glass painting (right)

plete details for the making of stained glass windows.

Concerning the process of making glass, it seems only necessary to state here that the leading characteristics of glass making remain today practically the same as when the monks of earliest times learned from the Greeks the art of glass composition.

### *Coloring Glass*

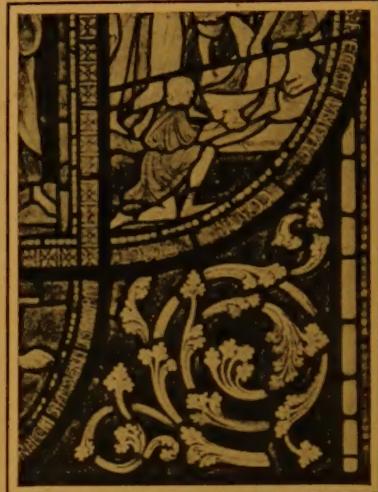
Theophilus gives exact directions for mixing the ingredients, composed of sand and silicate of powdered quartz, or flint, with soda or potash to make the sand melt under great heat.

To this mixture was added various substances such as gold, copper, or manganese when colored glass was made. Since the earliest glass was designed to imitate precious stones, the various colors produced were called by their names, as ruby, sapphire, emerald, topaz, amethyst and pearl. While this early glass among the Greeks was used as much for mosaic wall pictures as for windows, its transparency was not deemed the first quality of excellence. The various foreign substances remaining in the materials used by the early glass makers often produced tints streaked with color, instead of clear, even ones such as we see in modern glass; but this very unevenness gave a quality to the glass rarely equalled by modern manufacturers.



ST. EDWARD THE  
CONFESSOR

St. Mary's Church, Ross, England



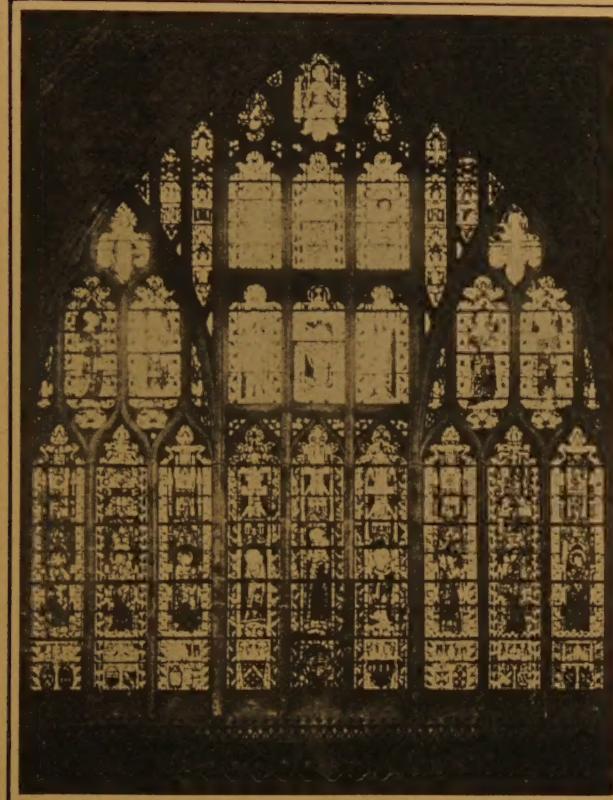
DETAIL OF MEDALLION WINDOW,  
CANTERBURY CATHEDRAL,  
ENGLAND

### *Blowing Glass*

The next process in glass making was that of blowing the glass into a large bubble by means of a long hollow blow pipe that had been dipped into a pot of the molten glass. The workman then blew the mass into a long cylindrical form, which was later cut and flattened out by moderate heat in the oven, to a flat piece ready for use. This is called "muff" glass.

Another process was that of pouring the molten glass out on a flat surface and spinning it rapidly until cold into a large flat disk, called a "crown." This is known as "crown glass." All the early glass was made by these two processes. When the glass was to be cut to fit a definite shape the workman dipped his finger in water and ran it over a line where he proceeded to pass a hot iron. Lifting the piece he then bent it, and broke the glass

# STAINED GLASS



EAST WINDOW, EXETER CATHEDRAL, ENGLAND  
This cathedral, begun in 1100, is famed for the richness of its  
stained-glass decoration

The process of silver staining consists of painting white glass with a preparation of silver, either oxide or chloride. When fired in the oven the glass becomes stained a clear indelible yellow, varying from pale lemon to deep orange according to the strength of the painting.

## Thirteenth-Century Glass

The thirteenth-century glass made to decorate the early churches in England resembled closely that of France, as the few remaining windows of that period clearly show.

The series of medallion windows made for the choir of the Cathedral of Canterbury rivaled in richness of color those made for the very old cathedral in Sens, France. Many of them repeat the same scenes and it is supposed they are from the same drawings, since glass workers were brought

along the heated line. The rough edges were next trimmed with a "grossing" iron. Later on, the diamond point was used to cut glass; now it is done by means of a steel point.

## Leading a Window

In our day, as in olden times, when the pattern has been drawn and placed on a large table the workman selects glass and cuts it to fit each large or small space; after these have been painted and fired they are fastened together by means of lead in long narrow strips having grooves on each side, and soldered at the joints. Afterwards, cement is pushed into any crevices that might let water pass through the joint of the glass with the lead, and thus the whole is made perfectly water-tight.



"ST. GREGORY" (15th century)  
All Souls' College, Oxford,  
England

from France at that time to make the windows at Canterbury, under the direction of the architect, William of Sens. From earliest times in Britain the abbots of the numerous monasteries cultivated a love for beauty. The buildings they made, especially those great churches whose picturesque ruins are scattered over the land today, bear eloquent testimony to the purity and refinement of taste displayed by their designers.

The Abbot of Wearmouth, Saint Benedict Biscop, sent to France for glass painters "to make, to paint and fix the glass in place in the windows of his Church," as early as the year A. D. 680. The early monastery workers in glass of Glastonbury are mentioned in records of the time as celebrated for the great beauty and fine quality of their work.

### *Fourteenth-Century Glass—New Type*

It was soon found that the dark, rich tones of colored glass brought over from France shut out too much light in English churches where clouds so often obscure the sky. They began making very large windows at the eastern end of the building. The stone work of these soon evolved a new type of window and this speedily produced a marked effect on the design of the glass they held. Large figures of saints and Bible characters, such as the Prophets and Evangelists, were placed with those of Christ and the Virgin in the central panels, each in a niche of simulated stone work, one above the other, the pinnacles reaching far up above the figures against blue and red backgrounds.

As sculptors placed their figures decorating the exterior of the cathedrals in settings



In the Metropolitan Museum of Art, New York

ST. NICHOLAS CROWNED BISHOP OF MYRA

Seventeenth-century Flemish or northern French glass



In the Metropolitan Museum

"ST. PETER"

Cologne, 1500. This example of Rhineland glass is in the style of the Master of the House Book, mentioned in Monograph Five

## STAINED GLASS



In the Metropolitan Museum

"EVANGELIST"

From the Abbey of Flavigny, near Nancy, France.  
Designed and executed by Valentin Bousch (1531).  
Flemish school

originated in this choir the new English type of architecture later known as the "perpendicular," the builders also set about creating a new design for the windows corresponding to the lofty height of the interior they were meant to decorate. This they did by painting on the glass above the canopied niches tall spires simulating stone work and reaching far above the figures placed beneath them. So we find it was the lack of sunshine in clear, strong floods of light as known in southern countries that early changed the use of strong, deep color to paler tones in the windows of English churches.

### Special Features of Flemish Glass

The low countries during the late fifteenth and early sixteenth centuries developed the art of painting on glass in a manner quite different from the early work we have considered in France and England. The Flemish master glass workers are credited with the invention of the silver stain so much used on the halos, heads and embroidered garments of the figures, as well as on the pinnacles of architecture framing the groups.

The most important invention, however, was the development of "flashed" glass, or doubled glass having a core of white with red, blue or yellow on one side of the pane and

of Gothic architecture, so painters did likewise for the great openings of the carved stone windows of the interior by painting in gray on glass of pearly white the picture of those same niches to enshrine their saints in the windows. Among the first of English cathedrals to evolve this distinctly *new type* of window, both as regards the stone work and the glass filling the openings, was the Cathedral of Gloucester. Here we may still see the original glass made for the great east window of the choir pretty much as it was placed by the Benedictine monks who designed it. Having



Courtesy the Decorative Glass Studios, Inc.  
"THE THREE MARY'S AT THE TOMB"  
By John La Farge  
In the Church of the Ascension, New York

another color on the under side. This by the use of the emery wheel could be scratched away to leave a pattern of the under color and thus the representation of costly fabrics (as gold against red or green or gorgeous purple) would help very much the workman's effort to realize the actual representation of the garments of wealthy donors.

From the humble position of devout prayer in the lowest panel, perchance, of a large window, we find the donors now taking the largest central place in the window, with their patron saints at either side, back, of them, and the family coat-of-arms in the midst, very large indeed, while the Bible story, if present in the window at all, is placed in a smaller panel above.

### *Italian Schools of Glass*

Lombardy was influenced by the school of James of Ulm to practice the art as developed by the glass painters of the Netherlands, which then comprised Holland and Belgium.



In the Metropolitan Museum

"DESCENT FROM THE CROSS"  
Early sixteenth-century glass of the Rhine countries,  
after a design by Albrecht Dürer



Planned by Henry J. Davison, designed by J. Gordon Guthrie,  
made by the Kimberly Company, New York

STAINED GLASS WINDOW, LAWYERS' CLUB, NEW YORK  
This window, "a liberal education in the history of Law," has  
been compared as a work of art to the glass of Chartres and Milan

The glass made in large sheets with a coating of color on one or both sides was utilized in new forms of technic notable for its fine execution. The abrasion or scratching of the surface by means of the emery wheel, to cut away the color on one side, gave elaborate patterns for garments imitating the rich brocades so much worn at the time. The surface of the glass being painted to further realize the elaborate folds of drapery, the glass, often overloaded with paint, became muddy and opaque, while the selection of finely graded color tones making for the decorative harmony of the whole was more or less lost sight of. This can be seen in the glass of the cathedral at Milan where an over-abundance of strong reds and greens makes the glass coarse. The lead lines no longer express any great part of the design.

## *Roman School of Glass*

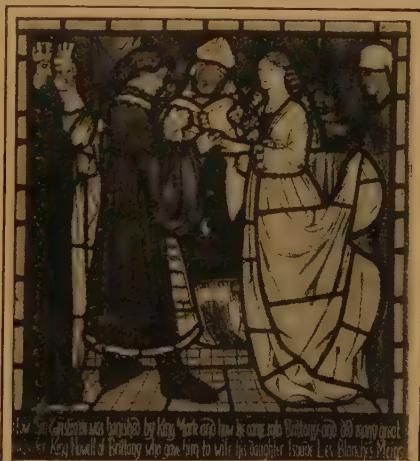
It was reserved for the Roman art of glass making to separate glass entirely from its earlier traditions and establish the final realism in painted glass which completed the downfall of an ancient art. The earlier work of William of Elat in the Roman church of Santa Maria del Popolo is distinctively possessed of that spirit of knowledge of fine drawing and realistic representation which completely submerged the earlier technic of glass. Two followers of his, in Siena, Italy—Pastorino and Tadio Bartelmo, glass workers—put in glass the cartoon furnished them by Piero del Vaga, and still further carried out the ideals of his time in glass, making it more than ever realistic, as shown in the round window above the entrance door of the cathedral.

## *Spanish Glass*

The windows of churches in Spanish cities—Avila, Barcelona, Burgos, Granada, Leon, Seville, Toledo—show both French and Italian influence. Examples of the Middle Gothic, late Gothic and Renaissance periods are marked by large but effective figures in great profusion, and by a thoroughly Spanish strength of color and design.

## *Stained Glass—Past and Present*

It is important to lay stress on the fact that in the case of old masterpieces of stained glass, a perfect harmony always existed between the glass itself and the building in which it was set. In the course of years there have been marked departures in this particular, and today we find glass often treated as a vehicle for pictorial delineation solely, and not harmonized in its architectural environment with the building containing the glass. The pictorial use of stained glass is criticized by those students whose creed is based on the principle of harmonious composition as expressed in the glass of the great cathedrals and other splendid architectural monuments of the past, from the earliest period of the Romanesque architecture down to the very last phase of the Gothic. It is the conviction of such students of stained-glass art that the principles of the old masters should be conserved, and that the facilities that have developed in the course of stained-glass manufacture should not lead the artist into paths of radical departure from principles that have found such full vindication through the verdict of the years.



Design by Edward Burne-Jones

### "SIR TRISTRAM WEDS ISOUDE"

One of a set of stained glass windows executed in 1862 by William Morris' firm for the house of Mr. Walter Dunlop, Bradford, England. The series, designed by Burne-Jones, Rossetti, Morris and others, depicts the love story of Tristram and Iseult (Isoude), and is now in the Municipal Art Museum, Bradford

**SUPPLEMENTARY READING**  
**WINDOWS, A BOOK ABOUT STAINED GLASS**  
By Lewis F. Day

By C. Whall

STAINED GLASS WORK

STAINED GLASS TOURS IN FRANCE

STAINED GLASS TOURS IN ENGLAND

A STAINED GLASS TOUR IN ITALY

STORIED WINDOWS \*

\* Out of print, but may be found in libraries.

\*\*\* Information concerning the above books may be had on application to the Editor of *The Mentor*.

By Charles H. Sherrill

By Charles H. Sherrill

By Charles H. Sherrill

By A. J. de H. Bushnell

# T H E   O P E N   L E T T E R



WINDOWS OF THE NORTH AISLE, STRASBURG CATHEDRAL, ALSACE

The Christian year ends with carols in celebration of Christmas and anthems heralding Peace on Earth and Good Will to Man. At the end of this year of unrest our hearts hunger for the genial spirit of Yuletide and cry out for the return of general peace and happiness. In an atmosphere of cathedral sanctity like that reflected in the picture above, we feel a sense of re-consecration to the spiritual ideals in which we were born and bred. Whether it be in the cathedral, in the home church of one's own religious denomination, in the simple meeting house of worshipers of a chosen faith, or in the mission chapel of remote settlements of civilization, one prayer surely, at this time, issues from all—that the years immediately before us may bring the fulfilment of the promise of the Prince of Peace.

Out of a boiling pot of conflicting social and economic conditions, peace and plenty are hardly expected to emerge. The Mentor, however, looks to the future with confident hope. Through the many varied and vexed contentions of vital industries, The Mentor holds fast to a faith that time will solve the problems and revive conditions under which men and women will live well and enjoy the

fruits of peace and prosperity. It means that we must yield as well as demand; and it means that we must serve as well as command and it means that we must give consideration to the welfare of others. It means a return to the old-time principle of "live and let live," and the end of mad profiteering and reckless extravagance. It means "human fellowship" and all that it implies. It can be attained, if we only admit it, for all we have to take to heart and practice is a spirit of industry, thrift and philanthropy. Work and save, and help our fellow man—that's all.

Every day we receive the inquiry—and sometimes from old subscribers: "Can we get back numbers of *The Mentor*?" All the numbers of *The Mentor* are kept in print and in stock *all* the time. *The Mentor* is not a magazine that passes away in current numbers. The message it bears is one of enduring interest. The back numbers are just as valuable as the latest ones—and they are just as much in demand. Last year we sold nearly half a million back numbers. So, call on us for any number of *The Mentor* that you want.

*W.D. Goffat*



HE Cathedral of Chartres has had the good fortune to preserve its original glass almost intact, and is the only French church remaining from so early a time of which this can be said. Other churches have portions of their original glazing, with many additions of the art of succeeding centuries. On this account they are

less harmonious in general effect, since new ideas of each generation were promptly expressed in the windows of French churches and chapels.

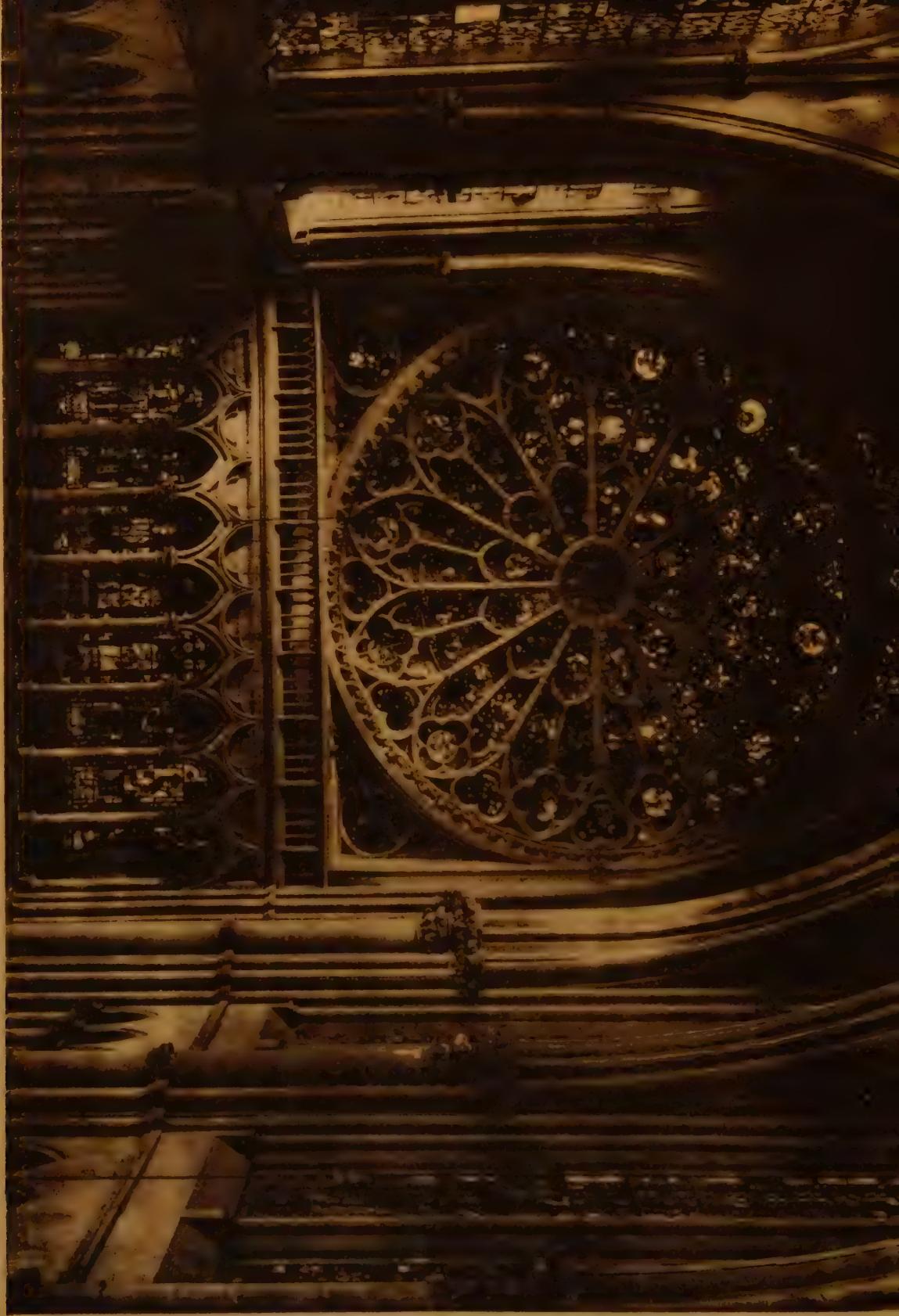
Any photograph of the interior of a thirteenth-century French cathedral is sure to show us a rose window, such as that of Rheims, with all the intricate stone work filled with small figures or patterns in glass of deep color. The center of the rose usually held a seated figure of Christ in glory surrounded by the archangels and prophets. The outer circles were filled with half-length figures of saints surrounded by borders of painted pattern. Comparing the south rose window of Chartres with the western rose of Rheims (now so sadly shattered), the simplicity of the first, the great elaboration of the second, show the rapid growth of Gothic decoration.

In the window from the clearstory (highest story of the nave and choir) of Chartres Cathedral we have the figure of St. Denis presenting the sacred banner, called the Oriflame, to Henry Clement II, who accompanied King (Saint) Louis IX on his first crusade to the Holy Land. On his surcoat Henry Clement bears the embroidered badge, the cross of the crusader. Beneath is seen his chain of armor and below on the shield his coat-of-arms, the same cross with a band crossing from left to right. The building over his head perhaps signifies the recovery of the Saviour's tomb in Jerusalem, the object of all those romantic journeys. Of the very large figures pictured in the upper windows of French cathedrals, those of the choir in Chartres representing the seated figures of Prophets, such as the one of "Daniel," are a joy to look at. The grace of the flowing lines, the delicate clear tones of the glass, paler than those of the medallions below, present a harmony suggestive of the age of romance. The medallion shape of the border surrounding the figure supplies the necessary frame for the figure separating it from the small scenes below, where under

Gothic arches we see representatives of the furriers at their daily occupations selling their wares. This tells us that the window was the gift of the Guild of the Furriers. The artist did not sign his work. We wish we had.

Strasburg Cathedral in the Province of Alsace preserves windows of the thirteenth century and fourteenth century remarkable for their brilliancy of color and for historic association. Following the example of the builders of Rheims in placing large figures of French kings in the high clearstory windows of the nave, the builders here placed in the windows of the north aisle a group in each of the four windows, representing families of kings and emperors who had generously aided in building the numerous churches which had one after another been consumed by fire during the centuries since Christianity first penetrated the Rhine district. In fact, if the claims of the legend are well founded, Strasburg Cathedral today stands on the spot where Christian worshippers first established a church in the North. These kings and emperors, clothed in rich garments, carry emblems expressive of their power of their gifts to the Church, and are placed against backgrounds of red or blue, with tiny bits of contrasting color at the intersections of lead holding the small pieces of glass together. The figures stand in a frame or niche of simulated stone, in glass of a silvery tone. Painted pinnacles extending above the figures have backgrounds of red or blue corresponding to the backgrounds of the figures below.

The only existing records regarding the windows mention a glass painter named John of Kirchheim, who, in the year 1348, was commissioned to make repairs to the windows. To him, in consequence of this simple mention, has been ascribed the work of remaking the entire number of fourteenth-century windows as they exist today. The series of kings and emperors of the north aisle of the church are supposed to be his original work.



ROSE WINDOW AND GALLERY OF THE KINGS, CATHEDRAL OF RHEIMS, FRANCE 13TH CENTURY

## STAINED GLASS

### *Stained and Painted Glass Windows in England*

TWO

**R**EGARDING stained glass purely from the point of view of the builder of a Gothic cathedral, the glass of the fourteenth century may justly be regarded as the very best that the art has ever produced. The excellence of its material, the boldness and vigor of its design, mark it as distinct from that of both earlier and later periods.

To the taste of the English, the early glass was barbaric in color for their climate. The lead lines of the fourteenth-century work escaped notice altogether, while later they became a positive disfigurement over the delicately painted figures on excessively pale tones of glass.

The glass in the east window of the choir of Exeter Cathedral represents the work of two different periods. In the early years of the fourteenth century, a window smaller than the present one was filled with figures painted under the direction of Bishop Stapledon. Later in the century this was incorporated in the present window when, following the fashion established by Gloucester, it was decided to enlarge and rebuild entirely the east window of the choir. The outer side lights and the upper tier of three large tracery openings contain the glass of the original window, supposed to have been executed for the authorities by "Master Walter" from Rouen (roo-eng), at that time a very celebrated center of glass manufacture in France.

The central portion of the lower tier of figures is the work of Robert Lyen of Exeter, who, on the seventh May in the year 1389, was engaged "to glaze the great window newly made at the head of the church behind the High Alter."

To make the old fit their new settings he was obliged to paint new bases to lengthen them, and here he placed the interesting row of shields bearing coats-of-arms of donors of the window, or early bishops connected with the building of the cathedral. Having the Gothic craftsman's sense of fitness, Robert Lyen did not proceed to make the central part of the window in the new style of perpendicular work. Rather, he made all the patterns of borders and canopy work similar to the old window, contenting himself with designing some very rich patterns for the draperies of his figures. For these he employed white glass instead of pinkish flesh color, as had been the habit of the earlier workers, and painted the heads, halos and crowns on one piece of glass enriched with yellow stain, which he used also on the ornaments, borders and hair in his figures.

The window representing St. Edward the Confessor in St. Mary's Church, Ross, is a very delicate bit of English glass painting which exhibits the skill of the master painter at the very end of the fourteenth century or possibly the beginning of the fifteenth century, as it is commonly given that date.

The figures of St. Anne and the Virgin, like that of St. Edward, are also beautiful examples of the fourteenth-century glass painter's art.

Belonging to the fifteenth century, the figures of St. Gregory, in All Souls College, Oxford, is remarkable for strength and delicacy of execution combined. The very well managed lines of the lead were clearly planned from the start on the part of the artist craftsman and are placed in such fashion as to be a part of the drawing of the figure, following the precepts of earlier work.

Though the monks who designed the great window of Gloucester Cathedral were not as clear in drawing the human figure as were some of their successors in later centuries, nevertheless they succeeded in creating in this largest of English church windows one of the most famous works of the fourteenth century. Lovers of stained glass find an abundance of examples dating from the period known as Middle Gothic in England (York, Wells, Ely, Oxford). Most admired of all such examples is the East Window of Gloucester Cathedral.

The glass of the seventeenth and eighteenth centuries, says L. F. Day, an English authority, "does not count for much. The art of the glass painter . . . re-awoke in England with the Gothic revival of the nineteenth century. Early Victorian doings are interesting only as marking the steps of recovery. Except for here and there a window entrusted to E. Paynter, Dante Gabriel Rossetti or Edward Burne-Jones, glass, from the beginning of its recovery, fell into the hands of men with a strong bias towards archaeology. The charms of Burne-Jones' design and of William Morris' color place the windows done by them among the triumphs of decorative art."



EAST WINDOW, GLOUCESTER CATHEDRAL, ENGLAND (14TH CENTURY)

HE Umbrian school of glass workers, the earliest of which we have existing samples, appears to have developed the art in close association with the builders of Basilican churches. Their work as seen in the nave windows of San Francesco Assisi and in the large window above the entrance door of the Duomo,

Florence, is distinctive for the delicacy of pale tones in the glass and for tenderness of religious feeling, expressed in the drawing of the figures as well as by the harmony of color in the pattern borders.

The technical work of the earliest glass construction in Italy was similar to the process followed in France and England, with the exception that in the iron framework the bars of iron were usually straight across the windows from side to side and fastened into the masonry, and were not bent into medallion shapes as French medallions are seen to be from the exterior view of a thirteenth-century window.

It would seem that each step in advancing the technical perfection of manufacture as practiced in the fifteenth century in Italy was a backward step for the worker who used colored glass in "composing a window," as the Monk Theophilus puts it so graphically in his description of the art. Not only did the glass itself under advancing conditions of "perfection" become harsh in color unsuited to the use of glass workers, but other influences gradually made themselves felt in changing the glass worker from the producer of the really monumental art of the thirteenth century to that of the mere copyists of the rising school of Renaissance painters in the sixteenth century.

There were many of Italy's masters who keenly appreciated this tendency in its beginning, and who refused to permit the influence of the North, where painted

glass already superseded mosaic glass, to change the composition of stained glass windows in essentials. Ghiberti was one of the strongest of these masters. Even after sending to Lubeck for the Gambassi family (workers in glass), he did not permit their newly acquired knowledge in all the technic of that time in Germany to influence his ideals of the correct use of glass. Rather he sent to Murano for the deep-toned glass he had found so satisfying on a trip to Venice in 1420. This he used for the construction of the windows of the dome of the Florence Cathedral (Duomo), and gave the execution of the painted work on the glass to artists from the neighboring convent work shops.

Most characteristic of the windows existing in Italian churches of the Middle Gothic (fourteenth century) period, are those in the Church of St. Francis, Assisi and the Church of San Petronio, Bologna; of the Late Gothic (fifteenth century), in the Duomo, Florence. Of the Renaissance period, which followed the Medieval, good examples may be seen in Milan Cathedral, and the Church of Santa Maria Novella, Florence.

It is thought that Donatello, as well as Ghiberti, may have painted some of the windows of the Duomo in Florence. As a critic remarks, "The employment of artists not connected with glass design would go far to explain the great difference of Italian glass from that of other countries."



CHOIR WINDOW, CHURCH OF SANTA MARIA DEL POPOLO, ROME (16TH CENTURY)

**D**URING the great age of portraiture in the Netherlands the chief concern of the glass painter was to give noble and accurate representations of the prominent people of his time. He succeeded admirably, rivaling often the masters of oil painting in their work. All earlier precepts of the master-glazier and designer were

cast aside. The color of the glass itself, while maintaining its richness, was no longer enriched by small jewel-like pieces set in strong dark lines of lead, like a sparkling curtain of Oriental richness. Nor like the pale silvery tones of shimmering light of the English glass master's work. Instead, the definite realization of persons, and such concrete substances as fabrics and architectural backgrounds, was sought for. In the last development of this art, that of the seventeenth century, landscapes were introduced and by the aid of colored enamel paint applied to the surface of the glass the work became more and more opaque until all beauty in the glass itself disappeared. It was literally painted glass without an effort to preserve the translucent quality in the material itself, considered of such importance by the best workers in glass of all times. While the influence of climate is not to be forgotten in this neglect of color for mere monotone, other considerations also prevailed and realism, rather than religious inspiration, which had been the sustaining motive of the Gothic art work, became the sole object of the later work in glass in the Netherlands (Holland and Belgium).

Under these conditions it is not surprising that one who has seen the glory of wonderful color created by the thirteenth-century glass workers in Italy, France or England has a sense of deep disappointment when introduced to the work of these later times in Europe, which is to be found everywhere. - The last change noted substituted plain white glass cut in rather large squares on which the entire work was executed in enamel paint (fired of course in the kiln). When flesh-colored enamel paint came into use, the portrait artist in glass became in high favor with

all the princes and titled people, as well as others of less exalted station who thus could have their persons placed prominently in public view. The cathedrals of Antwerp, Brussels, Liège, and many more, preserve in their windows work of this later period.

Among the celebrated Netherlands artists who painted glass are Frans Floris, Michel van Coxie, van der Mont, van Balen, van Thulden and van Diepenzeeck.

The Metropolitan Museum in New York is the fortunate possessor of two complete windows and four circular medallions representing the best work of the first half of the sixteenth century of this celebrated school of Flemish glass painters. They are the work of Valentine Bousch and were made for the Abbey of Flavigny, near Nancy, in Eastern France, and bear the date 1534. These windows remained in their original setting in the Abbey Church until the final suppression of the Monastic Orders in France, when they were sold and stored in Paris. There they were purchased by the Metropolitan Museum from the income of the fund bequeathed the Museum by Joseph Pulitzer.

Furnishing, as they do, excellent examples of the complete surrender to Renaissance influences on the part of designers of stained glass, these windows display the skill of the glass painters of that time in a most complete form, and are worthy of careful study on the part of any one interested in stained glass. The subjects of the two complete windows are "The Deluge" and "Moses and The Law."

Late Renaissance glass is well represented by windows in the Groote Kirk, Gouda, Holland, and in the Cathedrals of Brussels and Antwerp, Belgium.



MOSES AND THE LAW (16TH-CENTURY FLEMISH GLASS)

 LL the Rhine provinces have, since the Gothic age (A. D. 1150-1500), developed the art of stained glass pretty much in the same fashion as practised in other countries of Europe; the first period under the monastic influence was similar in all respects to the early work preserved in Italy, France and England.

Of this type a thirteenth-century quatrefoil (four-leaf) from the top of some abbey church window, showing the Virgin enthroned surrounded by angels, is a very interesting example. This bit of ancient glass, saved from the wreckage perhaps of a convent converted to secular use, has found a resting place in the Metropolitan Museum of Art, New York City, where it is suspended in an upper section of a window without, however, the surrounding frame of a Gothic window so necessary to glass of this type. It is credited to French workmanship, but there is certainly quite as much Byzantine influence apparent in the painting of the glass as there is of French. The Byzantine school of art undoubtedly trained the hand of the workman. The color of the glass, deep, strong but subdued, is quite like that of the Italian medallion windows of the same period, or the French, or the English. Two roundels (Metropolitan Museum) of miniature painting, said to have been made by the "Master of the House Book" (1480-90) from drawings now in Leipzig, are evidently from a castle, wherein the amusements of the household are pictured as taking place on the jousting field.

Two more roundels in the style of the "Master of the House Book," showing St. Peter and the Entry into Jerusalem (Cologne, 1500), are also in the Metropolitan Museum. The roundel, having a surrounding band of inscription and set in circles of plain glass, is thought to be from a drawing by Albrecht Dürer, "The Descent from the Cross," and is of the early sixteenth century.

Belonging to the fifteenth century, the two panels representing the "Entombment" and the "Nativity with the Virgin and St. Joseph in Adoration of the Infant Christ," are now placed in a window at the Metropolitan Museum, where they may be seen to excellent advantage.

Although considerably restored they present excellent examples of religious feeling as pictured in early times.

The large share occupied by heraldry as a decorative accessory from the last quarter of the fifteenth century onwards, and the survival of the art of glass painting itself in unbroken tradition down to the year 1700, is to be remarked in the glass of the Rhineland. Nothing could exceed the aesthetic grace and daintiness combined with decorative fitness of some of the specimens at Berlin, especially of certain products of the Cologne school.

"Some of the most interesting glass of the Middle Gothic period is to be found in Germany," we are informed by the author of "Windows." "The Germans excelled especially in foliage design, which they treated in a manner of their own. The glass at Regensburg is an exceedingly good instance of this treatment; but instances of it are to be found also in the Museum at Munich, very conveniently placed for the purposes of study. The windows at Freiburg in the Black Forest should also be seen. But some of the very richest figure work of the period is to be found in the choir windows of St. Sebald's Church, at Nuremberg. Except for the simplicity of their lines, these are not striking in design; but the color is perhaps deeper than in the very richest of thirteenth-century glass. The first impression of it is that the composition is entirely devoid of white glass; but there proves to be a very small amount of horny-tinted material which goes nearest to that description. As the light fades towards evening these windows become dull and heavy; but on a bright day the intensity of their richness is unsurpassed. They have a quality which one associates rather with velvet than with glass."



ST. ROCH, WITH DONOR AND ANGEL (16TH-CENTURY GLASS OF THE RHINELANDS)

**S**HE earliest work in stained glass of John La Farge has been followed continuously in America, with more or less success, by many other individual artists. That their windows have in recent years called forth much criticism is due to several causes. John La Farge was gifted by nature with a most extraordinary color sense which

all must admit is a necessary requisite for the master in glass windows. Added to this, he was familiar from years of study abroad with all the master workers' achievements, in glass as well as in other modes of artistic expression. He seemed possessed of an intuitive sense of the value of *convention* in restraining realistic representation in a stained glass window. Of his earlier work, the windows in the Church of the Ascension, New York City, are perhaps the best expression of his talent.

The magnificent "Peacock Window" in the Worcester Museum, by La Farge, is universally considered a master-work in pure color. "It is the very poetry of stained glass—realized in a medium obstinate, but made to serve the designer's purpose as readily as pigment serves it."

"Finding European material not dense enough," we are told, "Mr. La Farge produced potmetal more heavily charged with color. This was wilfully streaked, mottled and quasi-accidentally varied; some of it was opalescent; much of it was more like agate or onyx than jewels. Other forms of American enterprise were: the making of glass in lumps, to be clipped into flakes; the rucking it; the shaping it in a molten state, or the pulling it out of shape. It takes an artist of some reserve to make judicious use of glass like this. La Farge and L. C. Tiffany have turned it to beautiful account."

Mr. La Farge's work in glass shown at the Paris Exposition of 1889 won for him the medal of honor from the French Government. Immediately following this recognition, great interest in American glass developed in this country. Churches and private houses were enriched with windows of many different styles by artists of varying ability.

Inharmonious windows in many buildings in the land were made with no consideration for their surroundings or each

other, and do not truly represent the art of American stained glass, but there are capable artist workers in the United States who under proper conditions have made and can make windows worthy to be classed among the best achievements of the art of modern stained glass. Notable among the stained-glass makers of the country are the workers directed by Louis Comfort Tiffany, artist and designer, in whose studios in New York and on Long Island veritable masterpieces have been executed within recent years for the adornment of American churches, public buildings and homes. Mr. Tiffany studied painting with John La Farge. "With his efforts," says a writer in the *International Studio*, "the development of potmeal has given results in the texture, form and color of opalescent glass never before attained, and has resulted in such a rebirth and advancement of the craft as to make it actually an American departure. The company, designing and executing all its work from preliminary sketch to the final installation, has through a course of years perfected a method of building up the glass window with superimposed cuttings carefully selected for color, that has resulted in making a standard with which to compare other efforts. Of the recent work of this house a good proportion has been in domestic designs. This is not to say that the most considerable work in stained glass is not still undertaken for institutional decoration." Noteworthy memorials executed in Tiffany favrile glass are the thirteen windows for the New First Presbyterian Church, in Pittsburgh, and the windows in the Women's College of Baltimore, in the Russell Sage Memorial Church, Far Rockaway, N. Y., the Masonic Chapel, Utica, N. Y., and in the Public Library, Winchester, Mass.



FLORAL WINDOW. BY JOHN LA FARGE (EXECUTED FOR THE RESIDENCE OF THE LATE JOHN HAY, WASHINGTON, D. C.)

## **IMPORTANT HISTORICAL STAINED GLASS**

The following is a classified list of some of the most characteristic and important windows, omitting for the most part isolated examples, and giving by preference the names of churches where there is a fair amount of glass remaining; the country in which at each period the art thrrove best is put first:

## EARLY GOTHIC

FRANCE	ENGLAND	GERMANY
Chartres	Canterbury	Church of St. Kunibert,
Le Mans	Salisbury	Cologne (Romanesque)
Bourges	Lincoln	Cologne Cathedral
Rheims	York Minster	
Auxerre		
Ste. Chapelle, Paris		
Church of St. Jean-aux-Bois		

## MIDDLE GOTHIC

ENGLAND	GERMANY	FRANCE
York Minster	Church of St. Sebald,	Evreux Cathedral
Ely Cathedral	Nuremberg	Church of St. Pierre, Chartres
Wells Cathedral	Strasburg	Cathedral and Church of St.
Tewkesbury Abbey	Regensburg	Urbain, Troyes
	Augsburg	Church of Ste. Radegonde,
	Erfurt	Poitiers
	Freiburg	Cathedral and Church of St.
		Ouen, Rouen
ITALY		
Church of St. Francis, Assisi		
Church of Or San Michele, Florence	Church of Nieder Haslach	
Church of San Petronio, Bologna		
		SPAIN
		Toledo Cathedral

## LATE GOTHIC

ENGLAND	FRANCE	GERMANY
New College, Oxford	Bourges	Cologne
Gloucester Cathedral	Troyes	Ulm
York, Minster and other churches	Church of Notre Dame, Alençon	Munich
Great Malvern Abbey		Church of St. Lorenz, Nuremberg
Church of St. Mary, Shrews- bury		
Fairford Church	ITALY	SPAIN
	The Duomo, Florence	Toledo Cathedral

# RENAISSANCE

FRANCE	NETHERLANDS	SWITZERLAND
St. Vincent	Brussels Cathedral	Lucerne and most of the other principal museums
St. Patrice } Rouen	Church of St. Jacques	
St. Godard	Church of St. Martin } Liège	
Church of St. Foy, Conches	Cathedral	
Church of St. Gervais, Paris		
Church of St. Etienne-du-Mont, Paris		
Church of St. Martin, Montmorency		
Church of Ecouen	Arezzo }	
Church of St. Etienne, Beauvais	Milan } cathedrals	
Church of St. Nizier, Troyes	Certosa di Pavia	
Church of Brou, Bourg-en-Bresse	Church of Sta. Maria Novella, Florence	
The Château de Chantilly	Church of San Petronio, Bologna	
ITALY	GERMANY	SPAIN
		Granada }
		Seville } cathedrals
ENGLAND		
		King's College Chapel, Cambridge
		Lichfield Cathedral
		St. George's Church, Hanover Square, London
		St. Margaret's Church, Westminster

## LATE RENAISSANCE

<b>NETHERLANDS</b> Groote Kerk, Gouda Choir of Brussels Cathedral Antwerp Cathedral	<b>FRANCE</b> Church of St. Martin-ès-Vignes, Troyes Nave and transepts of Auch Cathedral	<b>ENGLAND</b> Wadham Balliol New } colleges, Oxford
<b>SWITZERLAND</b> Most museums		

# THE MENTOR

## PLEASE PARDON THE DELAY

WEEKS have gone by during which you have received no Mentors. The delay has been unavoidable.

On October 1st last, the printing trade of New York went on strike and all magazines published in this city were tied up for eight weeks—The Mentor among them. During these weeks we were unable to get The Mentor set up in type or made ready for the press. Accordingly, when the strike broke, the effect of it continued for several weeks more, during which we were getting the delayed numbers of The Mentor into type and printed.

We are now running the numbers off the press in rapid succession, and we will deliver your Mentors to you in proper order and without interruption of the sequence of numbers.

We expect to mail Mentors to you at the rate of about one number per week. In this way we shall soon be, once again, on our regular publishing schedule.

We are bending every endeavor to get back to normal conditions as quickly as possible. While doing so we ask your patient consideration.

THE MENTOR.

MAKE THE SPARE  
MOMENT COUNT